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A SUMMER EXHIBITION OF
TAPESTRY AND LACE

THE spacious gallery which in turn has housed the Morgan Collection of Chinese porcelains, the Mr. and Mrs. Isaac D. Fletcher Bequest, and the more recent Courbet Exhibition, is now devoted to a special exhibition of tapestry and lace of the seventeenth and eighteenth centuries, lent from private collections in New York City; a display which, combined with the permanent exhibit in the lace galleries, can be duplicated nowhere in the field of art or of commerce. Only the cordial coöperation of public-spirited friends of the Museum has made it possible to assemble such a collection as this, and to them is owed a debt of gratitude. The exhibition opens on June 16 and continues until the end of October.

As the visitor passes from object to object, although he may have entered the gallery with no thought other than that of giving to the exhibition a casual glance, one invitation to linger succeeds another. Here there is something for every mood.

The tapestries hung upon the walls range from the opulent designs of the age of Louis XIV to the exquisite refinement which distinguishes the pictorial tapestries of the later eighteenth century. Two Flemish tapestries of the seventeenth century, representing scenes from the story of Dido and Aeneas and lent by Mrs. Arthur Curtiss James, are representative of the "grand style" in composition, and are especially pleasing in their subdued harmonies of golden color. A remarkable tapestry of this type of design is the triumphal scene, not only beautiful in drawing and color, but of the finest weaving, lent by the Hon. William A. Clark. Three splendid tapestries from a set of five owned by Mortimer L. Schiff, were woven by Behagle after the famous cartoons by the great French decorator, Berain. In contrast to their elaborate designs of a formal character are the two Boucher tapestries, *The Quack Doctor*, lent by Jules S. Bache, and *The Dancing Lesson*, lent by Mrs. W. Bayard Cutting. In the middle of the eighteenth century when

these tapestries were produced, the technique of tapestry weaving attained an excellence never surpassed. It was the good fortune of the weavers at the Gobelins and at Beauvais that so great a painter as Boucher did not find it beneath his dignity to furnish them their cartoons.

Turning from the walls to the cases, the visitor finds a veritable cobweb unfolding itself to entice his attention, and the world of today is forgotten as he is gradually led back to the dreamy atmosphere of old Venice or the gay life of the French court.

It is not the reviewer's part to tell the whole story, nor would space permit, yet none need look in vain for interest, study, or amusement to while away the hours of a summer day in town. The prelate may find interest in the chalice veil with its Holy Family suggesting the art of Rubens; the musician may be attracted to the Doges' herald with his miniature trumpet, the attendant mermaids, and the lions of St. Mark's within the delicate meshes of a strip of rose point; while he who follows the chase may find the hunter with his *cor de chasse* and dog in a Flemish *fond de bonnet* or cap crown, or again in a panel of heavy Venetian lace—and in this connection let it not be forgotten that in the old days lace was as much a part of male attire as are the stiff collar and silk cravat of present-day fashion. If a lighter vein is desired, one may find lovers lingering in a garden scene of cypress-lined paths by fountains gay with spouting dolphins. And then the myriads of birds, with which may also be classed, perhaps, the cherub with attendant cocks in a strip of *punto in aria*; the case of Flemish lap-pets with its resplendent birds of paradise, its peacocks, and its love birds caroling to a tiny shepherdess and her swain whose lambs are guarded by a faithful dog. These are but a few of the delightful features of the exhibition. One cannot attempt to describe in any detail the marvelous flourishes of *points de France* or the Flemish fabrics with their *vrai réseau* of cobweb delicacy and the exquisitely drawn details of the needlepoint figures that reflect not only the art of the best designers of Europe, but also the refined culture of

Flemish craftsmen, whose art has ever been subjected to the vicious onslaught of hostile invasion.

The value of an exhibition of the character of this one to the craftsman or designer is unquestionable; for the passing impression of beauty that it conveys cannot fail to leave its imprint upon a receptive mind—an imprint that may be deepened by repeated visits to the gallery and may later be reflected in the products of American craftsmanship.

Up to the time when the BULLETIN went to press, those who had graciously tendered the treasures of their collections to this exhibition were Jules S. Bache, Mrs. George T. Bliss, Mrs. Albert Blum, Mrs. George Blumenthal, Hon. William A. Clark, Mrs. de Witt Clinton Cohen, Mrs. W. Bayard Cutting, Mrs. Robert W. de Forest, Mrs. Harris Fahnestock, Richard C. Greenleaf, William Milne Grinnell, Miss Marian Hague, Mrs. McDougall Hawkes, Mrs. Arthur Curtiss James, Mrs. Leo Kessel, Mrs. J. Pierpont Morgan, Jr., Mrs. Joseph Pulitzer, Mrs. Herbert L. Satterlee, Mortimer L. Schiff, Mrs. George T. Whelan, and Miss Gertrude Whiting.

THE CONVENTION OF THE AMERICAN FEDERATION OF ARTS IN RETROSPECT

VIEWED in perspective and as an accomplished fact, the Tenth Annual Convention of the American Federation of Arts may be regarded as an unqualified success: as to attendance, as to choice of subjects taken up, as to importance of speakers, and as to interest aroused.

The entire first day, May 15, was devoted to the subject of War Memorials. Charles Moore, Chairman of the National Commission of Fine Arts, distinguished between war memorials of ideal significance purely and those that are to be used as structures for public purposes. This point formed the storm center of discussion throughout the day. Edwin H. Blashfield spoke from the standpoint of color as a factor in memorials; Frederick Law Olmsted considered the park as a memorial; Harold S. Buttenheim favored the memo-

rial community building; and Cass Gilbert advocated renaming landmarks of nature so that these may serve as everlasting monuments to the heroic deeds of the great war. In a paper by Morris Gray, President of the Boston Museum of Fine Arts, read by Edward Robinson, Director of the Metropolitan Museum of Art, the ideal value of the memorial was stanchly upheld. Senator Root was likewise in favor of the ideal memorial; he maintained that art alone can carry on in times of peace that spirit of high idealism which called us into the war. An interesting feature of the discussion was the suggestion of Dr. George F. Kunz in regard to a memorial coinage. This later formed the subject of a resolution of the Federation containing a recommendation to Congress to the effect that the issue of coinage for 1920 or some succeeding year be designed as a memorial to the ideals for which America entered the war. Another resolution bearing on the subject of war memorials was that containing the recommendation of the American Federation of Arts to Congress that in the event that a national cemetery for American soldiers should be established, the National Commission of Fine Arts be given supervision as to both design and execution in regard to this cemetery as a whole, and to all landscape, architectural, and sculptural features in detail.

The morning session on Friday, May 16, was devoted to the plans and purposes of the American Federation of Arts, especially with regard to the development of its work in connection with reconstruction. Robert W. de Forest, President of the Federation, declared that it was the intention of the Federation to inaugurate a nation-wide campaign to make the advantages of traveling collections, as well as other opportunities which achieve the same end, available in small communities that have no museums. Mr. de Forest favored the establishment of small museums in connection with public libraries in all parts of the country. He likewise indicated various public services of the Federation, such as that in regard to the placing of art on the free list in the tariff, the placing of control over designs for honor medals in